

**The New York Times**

## What to See in New York Art Galleries This Week

Eddie Martinez creates a whiteout; Sonya Blesofsky pays homage to a building's past; and a group of artists is inspired by U.F.O.s.



Eddie Martinez's "Yesterday," from 2018, in his show, "White Outs," at the Bronx Museum of Art. Credit: Credit The Bronx Museum of the Arts

### **Eddie Martinez**

Through Feb. 17 at the Bronx Museum; 718-681-6000, [bronxmuseum.org](http://bronxmuseum.org).

Painting might be summed up as a process of accretion: You start with a blank canvas and end with a covered one — unless you are Eddie Martinez, for whom

the act of adding and subtracting remains in play throughout the making. Mr. Martinez's assertive-but-sly approach is on view in "White Outs" at the Bronx Museum, a selection of recent, ostensibly white paintings.

Mounted in a long, white-walled space, the show suggests a simulated snowstorm: the artificial version of a natural whiteout. In some works, Mr. Martinez, who started out as a graffiti artist, silk-screens his own drawings onto canvas and paints over the colored forms or outlines them with white paint. The idea of blotted-out forms producing new ones, as in the abstract shapes created by graffiti painted over in public spaces, is suggested in "Earth Colonic" (all works 2018) and "All That Something..." while "Sand Lines" and "White Blockhead Stack" conjure other line forms, including the whiting out of text.

There are obvious allusions and debts here, to Willem de Kooning — a similarly gestural painter, but also a chronic over-painter and destroyer of his own work — as well as to Robert Ryman's white-on-white paintings and Jean-Michel Basquiat and Joyce Pensato's graffiti-influenced Expressionism. (Mr. Martinez was also inspired by Robert Rauschenberg's "Erased de Kooning" from 1953, in which the young Rauschenberg acquired a drawing from the older de Kooning and, using a rubber eraser, reduced it to a near-monochrome.)

This fascination with appearing and disappearing forms is pushed into three dimensions in a series of small sculptures made from everyday objects or constructed with fragments of junk, then bronzed and painted. These sculptures echo Rauschenberg's and Jasper Johns's rough-but-exacting execution but add something kind of endearing. Mr. Martinez is like a graffiti-artist coming off the street to quarrel with his heroes, except he's more about homage than erasure. *MARTHA SCHWENDENER*